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MUSEUM OF FINE ARTS.

CATALOGUE

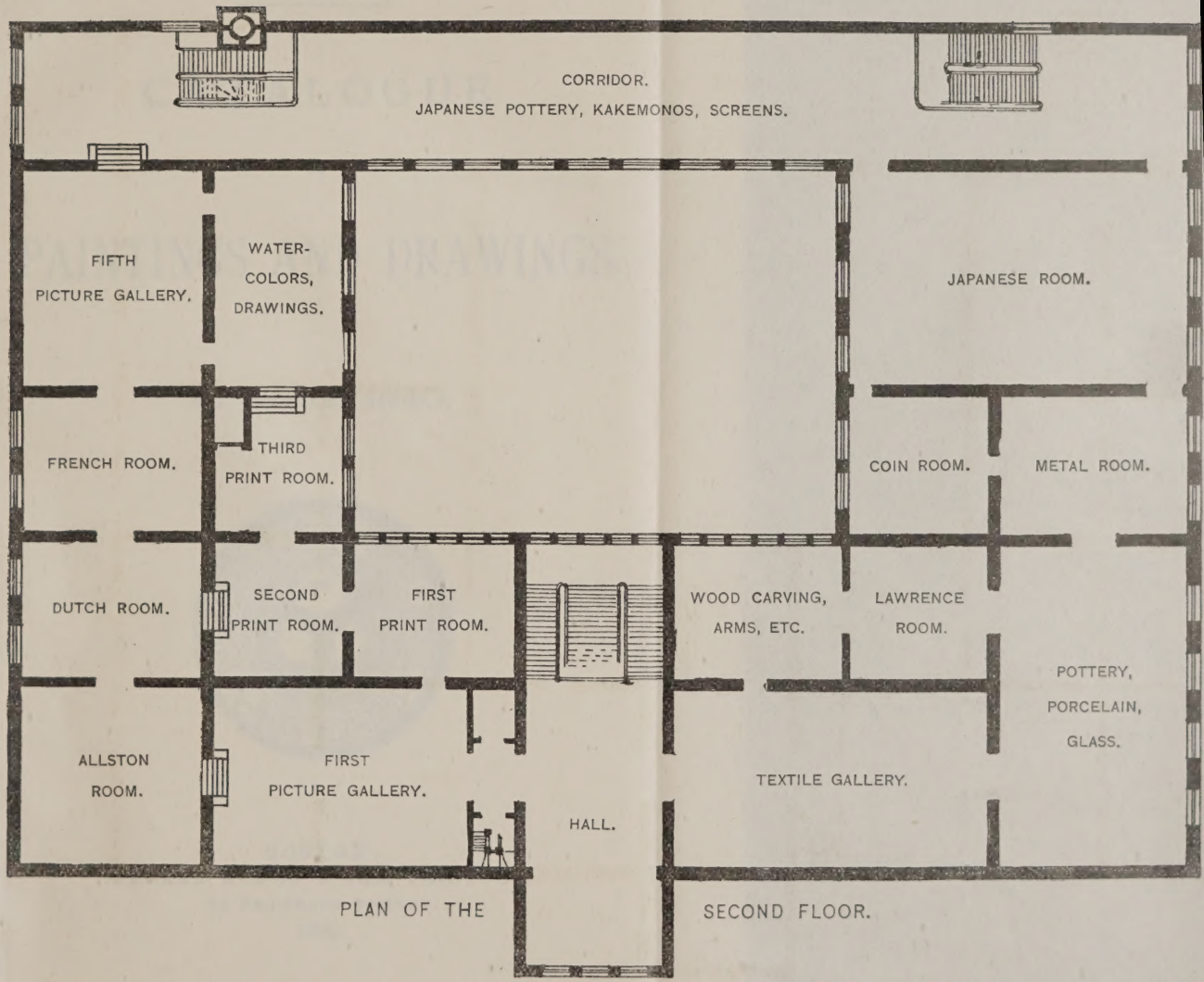
OF

PAINTINGS AND DRAWINGS.

M. F. A.

SPRING, 1890.

BOSTON:
ALFRED MUDGE & SON, PRINTERS,
No. 24 Franklin Street.
1890.



PLAN OF THE SECOND FLOOR.

MUSEUM OF FINE ARTS.

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SPRING, 1890.

BOSTON:
ALFRED MUDGE & SON, PRINTERS,
24 FRANKLIN STREET.
1890.

FIRST PICTURE GALLERY.

SIENESE SCHOOL. End of Fourteenth Century.

1. Altar-piece. The Entombment and The Assumption of the Virgin. Gift of Martin Brimmer.

ASCRIBED TO CIMABUE.

2. A Triptych. *Mrs. E. M. Wright.*

SCHOOL OF GIOTTO.

3. The Holy Family. *Athenæum.*

EARLY ITALIAN SCHOOL (on panel, *in tempera*).

4. St. Veronica displaying the likeness of Christ on the handkerchief. Gift of Nathan Appleton.

NICOLAUS DA VOLTRI. Flourished in 1401.

A follower of Giotto.

5. Madonna and Child, with worshipper kneeling.

Lanzi says there is no known surviving work of his. This, however, is inscribed with his name on the hangings behind the head of the Madonna.

UNKNOWN.

6. Christ Crowned with Thorns. *C. C. Felton.*

EARLY ITALIAN.

7. Madonna and Child, with worshipper.
Gift of Mrs. C. B. Raymond.

UNKNOWN.

8. The Flight into Egypt. *T. C. Felton.*

BYZANTINE SCHOOL.

10. St. Mark. *Miss Helen Griggs.*

N570 P16

PALMA VECCHIO. Jacopo Palma, called il Vecchio, "the Elder": b. Scrinalta, 1490; d. 1560 ?

11. The Annunciation. *Quincy A. Shaw.*

BARTOLOMÈO VIVARINI: painted at Venice between 1459 and 1498.

The precise dates of his birth and death are not known. It is recorded of him that he painted the first oil picture that was exhibited at Venice, 1473.

12. A Pietà, with Paintings of Saints on Panels. Signed, and dated 1485. *Quincy A. Shaw.*

TIZIANO VECELLIO DA CADORE (?): b. the Friuli, Italy, in 1477 (?); d. 1576.

13. Study of the Madonna and Child for the altar-piece Madonna di Pesaro. *James Jackson Jarves.*

CARLO GAROFALO: b. Naples; d. Madrid, about 1715.

14. Vision of St. Dominic. *James Jackson Jarves.*

A study for his large altar-piece in the National Gallery, London.

CHRISTOFANO ALLORI.

15. David, with the Head of Goliath.
Francis W. Loring.

ITALIAN.

16. Portrait of a Venetian. *James Jackson Jarves.*

GASPAR NIGRO, Venice, 1515.

17. Madonna holding the dead Christ; St. Sebastian and other figures attending. *C. C. Felton.*

TIMOTEA DELLE VITE: b. Urbino, Italy, 1470; d. 1524.

18. Madonna and Saints. *James Jackson Jarves.*

TIBALDEO DI PELLIGRINO: b. Valdelsa, Italy, 1527; d. Milan, 1598.

19. Venus Rising from the Sea. *James Jackson Jarves.*

SCHOOL OF RAPHAEL.

20. St. Sebastian. *James Jackson Jarves.*

ANTONELLO DA MESSINA: b. Messina, about 1426.

21. Ecce Homo. *James Jackson Jarves.*

PALMA IL VECCHIO. (?)

22. Madonna and Child, with St. Francis.
W. S. Appleton.

VENETIAN, SCHOOL OF BORDONE.

23. Holy Family. *C. C. Felton.*

BERNARDINO PINTURICCHIO, 1454–1504.

24. Holy Family. *Estate of Chas. C. Perkins.*

GIOV. BATTISTA SALVI, called IL SASSOFERATO.

25. Madonna and Child. *Francis Brooks.*

GIO. FRANCESCO BARBIERI, called GUERCINO.

26. St. Barbara. *Francis Brooks.*

27. Ecce Homo. *Francis Brooks.*

M. F. A.

TINTORETTO. (See 260.)

28. Sketch for the Assumption of the Virgin.
Bequest of Thomas G. Appleton.

LUCA GIORDANO, Naples, 1632–1705.

Pupil of Pietro da Cortona.

29. The Golden Age. Bought from the Doge's Palace, Venice. *Athenæum.*

30. The Eucharist. Gift of Mrs. Thies.

BASSANO (Giacomo da Ponte, called Il Bassano): b. at Bassano, Italy, 1510; d. 1592.

A pupil of Bonifazio, of Venice.

31. The Scourging of Christ. *Quincy A. Shaw.*

BASSANO. (?) (See preceding.)

32. Entombment. *Ernest W. Longfellow.*

PAOLO CAGLIARI, called PAOLO VERONESE.

33. Marriage of St. Catherine. *Quincy A. Shaw.*

TUSCAN SCHOOL.

34. Head of a Man. *Martin Brimmer.*

CARLO MARATTI.

35. Madonna and Child. *Chas. G. Loring.*

TIZIANO VECELLIO.

36. Portrait of Paul III. (A replica?) *Wm. W. Newell.*

D. CALVART, 1558–1619.

37. Eternity. *Geo. W. Wales.*

JEAN BAPTISTE SANTERRE.

38. Portrait of the Duchesse de Longueville.
Bequest of Mrs. M. B. Sigourney.

TINTORETTO (Giacomo Robusti): b. at Venice, 1512; d. there 1594.

A pupil of Titian, and painter of a very large number of paintings, many of them of extraordinary size.

39. The Adoration of the Magi.

This painting came from the Barbarigo collection; its size was especially adapted to the position which it occupied in the Casa Barbarigo, where it hung without a frame. It is very similar to a picture of the same subject in the lower hall of the Scuola San Rocco, Venice. The kneeling figure is exactly similar, the Virgin and Child bear strong resemblance, and the prominent introduction of two doves, peculiar to Tintoretto, is the same in both.
T. C. Felton.

RIGAND (?).

40. Portrait of Oliva Sanson Galla; Uxor Alex. Maldura.
Mrs. Chas. C. Perkins.

JEAN BAPTISTE GREUZE: b. at Tournus, 1725; d. 1805. (See 212 and 313.)

A portrait and *genre* painter. His favorite subjects were illustrations of the affections or domestic duties, their observance and violation. He is unique in the French school.

41. Chapeau Blanc. *Athenæum. Dowse Collection.*
42. Portrait of Franklin. *Athenæum.*
43. Head of a Boy. Gift of Geo. A. Goddard

L. DAVID: b. Paris, 1748; d. Brussels, 1825.

Pupil of Vien. Obtained the *Grand Prix de Rome* in 1774, and remained in Italy six years. He became a member of the Academy in 1783, and professor in 1792. During the Revolution he was imprisoned and abandoned his work. When Napoleon was proclaimed emperor, he named David court painter, and ordered four large pictures of him. After the Restoration, in 1816, he was obliged to leave France, and settled in Brussels.

44. (A Study.) Hector drawn at the Chariot of Achilles. Gift of Mrs. E. D. Cheney.

FRANÇOIS BOUCHER: b. Paris, 1704; d. 1770.

He was self-taught. Took the first prize of the French Academy in 1723. In 1730 he went to Italy for a sojourn of eighteen months. Became a member of the Academy in 1734, and afterwards professor and director. After the death of Vanloo he became court painter, and was attached to the tapestry manufactory of Beauvais.

45 and 46. L'Aller et le Retour du Marché. Presented by the heirs of the late Peter Parker.

POLIDORO DA CARAVAGGIO.

Pupil of Raphael.

47. The Three Graces. From Raphael's fresco in the Farnesina.

NICHOLAS FRAGONARD.

48. Before Cupid. *Richard T. Parker.*

J. B. S. CHARDIN: b. Paris, 1699; d. 1779.

49. Still Life. Gift of Martin Brimmer.

50. Still Life. Gift of Mrs. Peter C. Brooks.

HORACE VERNET.

51. Study for Judith, painted at Rome, 1830. Gift of Mrs. Susan C. Warren.

TIZIANO VICELLIO (Ascribed to).

52. Marriage of St. Catherine. *C. C. Felton.*

SALVATOR ROSA.

53. } Landscapes. *John Quincy Adams.*
54. }

CINQUE CENTO PERIOD.

55. "I have trodden the wine-press alone." *Miss Mary E. Williams.*

Ascribed to TINTORETTO.

56. Head of a Man. Bequest of Stephen H. Perkins.

SPANISH SCHOOL, attributed by the late owner, Mr. Henry Greenough, to Velasquez.

57. A Strolling Minstrel. } *Estate of*
58. Distribution of Alms. } *Henry Greenough.*

FRANCIS SNYDERS.

59. A Boar Hunt. *J. Templeman Coolidge*, 3d.

J. M. W. TURNER.

60. The Slave Ship. *Sturgis Lothrop.*

SALVATOR ROSA.

61. Landscape. *Francis Brooks.*

ANTONIO CANAL, called CANALETTO.

62. Venice, — Grand Canal. *Francis Brooks.*

GIOVANNI ANTONIO RAZZI, called IL SODOMA: b. about 1479 at Vercelli; d. 1554.

63. Magdalen, with landscape background.
James Jackson Jarves.

ITALIAN.

64. Portrait of a Girl. *James Jackson Jarves*

LUCIO MASSARI. Bolognese School: b. 1569; d. 1633.
Pupil of Passerotti and in the School of the Caracci.

65. The Entombment. Gift of Martin Brimmer.

IN THE HALL.

GIOVANNI PAOLO PANNINI: b. Italy, 1691; d. Rome, 1764.
Lived chiefly at Rome, where he attained great reputation by his views of ruins and other architectural subjects.

66. Roman Picture Gallery. *Athenæum.*

67. Interior of St. Peter's. *Athenæum.*

CARLO MARATTI. (See 434.)

68, 69. Decorative Panels, the Figures by Maratti, festoons of Fruit and Flowers by Mario dei Fiori. From the Palazzo Rospigliosi.
Francis W. Loring.

CRISTOFANO ALLORI: b. at Florence, 1577; d. 1621.
A pupil of his father and Pagani. An excellent portrait painter and skilful landscape artist. His paintings are not numerous.

70. Judith. (A copy.) *Athenæum.*

ARY SCHEFFER: b. Dordrecht, 1795; d. 1858. (See 366.)
Officer of the Legion of Honor. A pupil of Guérin. At first a painter of *genre*, but later devoted to religious subjects.

71. Eberhart, Count of Würtemberg, mourning over the body of his son. *Athenæum.*

HUÉ.

72. The Shipwreck. *Athenæum.*

F. A. MORITZ RETZSCH: b. Dresden, 1779.

Studied in the Dresden Academy. Gained considerable distinction by his pictures illustrating the works of Goethe, Schiller, and Shakespeare.

73. Copy of Madonna di San Sisto.
Bequest of S. H. Perkins.

SPANISH SCHOOL (ascribed to Murillo).

75. Rebekah at the Well. *Athenæum.*

CARLO MARATTI: b. at Camurano, Italy, 1625; d. Rome, 1713.

After the death of Cortina and Sacchi, he was for half a century the most distinguished painter in Rome. In 1702 and 1703 he restored, with the sanction of Pope Clement XI., the frescos of Raphael in the Vatican, which had been suffered to fall into a state of decay and imminent ruin.

76. Christ and the Woman of Samaria. *Athenæum.*

UNKNOWN ITALIAN.

77. Christ Curing the Blind. *Athenæum.*

PIETRO DA CORTONA (Pietro Berretini): b. Cortona, 1596; d. Rome, 1669.

78. Hercules and Omphale. *J. C. Hooker.*

UNKNOWN.

79. Fruit, Flowers, and Still Life. *Athenæum.*

ALLSTON ROOM.

WASHINGTON ALLSTON: b. South Carolina, 1779; d. at Cambridge, Mass., 1843. (See 400, 549, and 601.)

Soon after graduation from Harvard College, in 1800, he entered the Royal Academy of London. His first work of importance, "The Dead Man Revived," gained a prize of two hundred guineas from the British Institute, and was purchased by the Philadelphia Academy of Fine Arts. In 1818 he opened a studio in Boston.

101. Elijah fed by the Ravens.
Gift of Mrs. and Miss Hooper.

102. Rosalie. *Nathan Appleton.*

Oh! pour upon my soul again
That sad unearthly strain,
That seems from other worlds too plain.
— *W. A.*

103. Portrait of himself; painted at Rome between 1801–1805. Bequest of Miss Alice Hooper.

104. Landscape.
Gift of Wm. H. Sumner to the *Athenæum.*
Painted when at college.

105. Portrait of Benjamin West, P. R. A. *Athenæum.*
The head painted in London, 1814; drapery and back ground added in 1837, Cambridge.

106. Isaac of York. *Athenæum.*
Ivanhoe.

107. Rising of a Thunder-storm at Sea; pilot boat going off to a ship. Purchased.

108. The Witch of Endor. *Edward G. Gardiner.*

109. Moonlight. *Wm. Sturgis Bigelow.*

110. Roman Lady. *Mrs. J. Elliot Cabot.*

111. Christ healing the Sick. Above is the First Study.
112. Death of King John.
113. Head of a Woman in profile.
114. Marriage Feast at Cana.
This is painted over a print of Paul Veronese's picture in the Louvre.
115. Dido and Anna.
116. Landscape.
117. Copy of Rubens's Cupid playing with the helmet of Mars.
118. Belshazzar's Feast. (In the Hall.)

"It is known that Mr. Allston began the picture in London before his return to his native country, and had very nearly finished it here fifteen or twenty years ago. Being obliged to quit the room in which he worked upon it, and unable immediately to find another large enough for the purpose, the picture was rolled up and laid aside. Various circumstances prevented his resuming the work until within a few years before his death. At one period it was considered by himself as requiring not many weeks' labor to complete it. In that state it was seen by some friends, to whom it appeared a finished picture. For some reason, however, the artist thought that the effect of the composition would be improved by a change in the perspective, and, in connection with this, an enlargement of the figures in the foreground. With this view, the king, the queen, and the soothsayers were to be repainted. He undertook the labor, and the entire figure of the king, except the left foot, and the heads of the soothsayers, were erased. What progress he had made in restoring these will be readily seen, as the picture is in every respect as he left it; except that the original figure of the king, now pumiced down so as to leave little more than the first color, was found covered with a uniform coat of dead color, which completely obliterated even the outline and of the new figure he had repainted, but not finished, only the right hand."

. . . . . .

"Upon the head of the soothsayer, who faces the spectator, are the last touches ever made by the pencil of the artist, and but a few hours before his death." — 1845.

F. Walker.

119. Portrait of Washington Allston. Painted in London, about 1807. Bequest of John E. Allston.

Gilbert Stuart: b. Rhode Island, 1755; d. Boston, 1828.

Educated at the University of Glasgow. Pupil of Benj. West, in London. After having practised with great success as a portrait painter in London, he returned to America in 1792, and settled for a time in Philadelphia. In 1807 he removed to Boston, where he afterwards died.

120. Washington. The "Athenæum" Head.

Painted from life, in 1796. Bought after Stuart's death, of his widow, and presented to the *Boston Athenæum.*

"A letter of Stuart's which appeared in the New York *Evening Post* in 1863, attested by three gentlemen of Boston, with one from Washington, making the appointment for a sitting, proves the error long current in regard both to the dates and the number of this artist's original portraits of Washington. He there distinctly states that he executed but three from life, the first of which was so unsatisfactory that he destroyed it; the second was the picture for Lord Lansdowne; and the third, the one now belonging to the Boston Athenæum. The finishing touches were put to the one in September, 1795; to the other, at Philadelphia, in the spring of 1796. This last, it appears by a letter of Mr. Custis, which we have examined, was undertaken against the desire of Washington, and at the earnest solicitation of his wife, who wished a portrait from life of her illustrious husband, to be placed among the other family pictures at Mt. Vernon. For this express purpose, and to gratify her, the artist commenced the work, and Washington agreed to sit once more. It was left intentionally unfinished."

This painting, in which the *left* side of the face is turned to the spectator, is the third portrait mentioned above; of it some fifty copies by Stuart's hands have been traced.

The second is now in London. Of the first, painted in 1795, and subsequently rubbed out, in which the *right* side of the face was shown, only three or perhaps four copies are known to exist.

121. Martha Washington.

Painted at the same time as the above.

122. Washington at Dorchester Heights.

Presented to the city of Boston by Hon. Samuel Parkman, 1806. Painted by Stuart in nine days. Deposited in the Museum of Fine Arts for safe keeping.

From Faneuil Hall.

123. Portrait of Judge Stephen Jones.

Mrs. Anne Richards.

124. Gen. Henry Knox; b. 1750, d. 1806.
Deposited at the Museum of Fine Arts.
From Faneuil Hall.

125. Hon. Josiah Quincy, Mayor of Boston, 1823–1829: b. 1772, d. 1864.
Presented by his daughter, Miss Eliza Susan Quincy.

126. Portrait of John Richards.

127. Portrait of Mrs. John Richards.
Mrs. Anne Richards.

128. Portrait of Mrs. Betsey Hartigan, Dublin (about 1790). *Mrs. E. P. Lull.*

129. Portrait of Mrs. Richard Gates. *Mrs. E. P. Lull.*

130. Portrait of himself.
Bequest of Mrs. Harrison Gray Otis.

G. Stuart Newton: b. 1794, at Halifax, N. S.; d. England, 1833.
Pupil of his uncle, Gilbert Stuart, in Boston. Went to England in 1818, after having visited Italy, and became a student of the Royal Academy. In 1832 became a member of the Royal Academy; but the picture exhibited in the following year, "Abelard in his Study," was his last work.

131. John Adams. (After Stuart.) *Athenæum.*

132. "Forsaken." Bequest of Thomas G. Appleton

133. Portrait of himself.
Bequest of Mrs. Harrison Gray Otis.

G. P. A. Healy.

134. Portrait of himself.
Bequest of Mrs. Harrison Gray Otis

135. Portrait of Longfellow.
Bequest of Mrs. Harrison Gray Otis.

Francis Alexander.

136. Portrait of N. P. Willis.
Bequest of Mrs. Harrison Gray Otis.

CHESTER HARDING, Boston.

137. Portrait of Daniel Webster. *A. R. Wilmarth.*

JOHN SINGLETON COPLEY: b. Boston, Mass., 1737; d. 1815.

Historical and portrait painter, of English and Irish extraction. He left Boston for Italy in 1774, having already attained eminence as a portrait painter. In 1775 he established himself in London, where he became a member of the Royal Academy in 1779. At this time he executed his masterpieces, "The Death of Lord Chatham" and "The Death of Major Peirson," both now in the National Gallery of London.

138. Portrait of John Hancock. *From Faneuil Hall.*

139. Portrait of Samuel Adams. *From Faneuil Hall.*

140. Portrait of Martha, daughter of Dr. Nath'l Coffin, wife of R. C. Derby — as St. Cecilia — 1806. *William S. Appleton.*

141. Portrait of the Artist and his Family. *Charles Amory.*

142. Watson and the Shark. Gift of Mrs. George von L. Meyer.

143 and 144. Portraits of Mr. and Mrs. Epes Sargent, 2d. *Arthur Dixwell.*

145. Col. Epes Sargent. *Mrs. Geo. H. Clements.*

146. Portrait of Mrs. Browne. Bequest of Mrs. Elton.

147. Portrait of John Scollay. *Dr. Henry J. Bigelow.*

148. Portrait of Mrs. Metcalf Bowler. *Miss Louise Bowler.*

149. Portrait of Thos. Cary. *Thos. G. Cary.*

150. Portrait of Col. Sparhawk. *Samuel B. Rindge.*

BENJAMIN WEST: b. Springfield, Pa., 1738; d. 1820.

He began his career as a portait painter in Philadelphia. In 1776 he went to Rome, and remained in Italy three years, at the end of which time he settled in England. He was almost exclusively employed by George III. for thirty years. He was one of the original members of the Royal Academy, and succeeded Sir Joshua Reynolds as its president in 1792. He exhibited two hundred and forty-nine pictures at the Royal Academy in fifty years.

151. King Lear. (In the Hall.) *Athenæum.*

J. B. Blackburn.

152. Portrait of Col. Jonathan Warner, of Portsmouth, N. H. Purchased.

John Smibert: b. in Edinburgh, Scotland, 1680; d. Boston, U. S. A., 1751.

Spent three years in Italy, copying works of Titian, Rubens, and Van Dyck; then returned to London, and began portrait painting. He accompanied Bishop Berkeley to Bermuda, and settled in Boston in 1725, where he resided, practising portrait painting until his death. He painted the portraits of the most eminent magistrates of New England and New York, of his day.

153. Judge Edmund Quincy.
Gifts of the Children of Josiah Quincy.

154. Portrait of Mrs. Hannah Gardiner McSparren.
Bequest of Mrs. Elton.

William Page: b. Albany, 1811.

Studied under Prof. Morse and at the National Academy. Worked in New York and Boston, and afterwards was for many years the leading American portrait painter in Rome.

155. Portrait of W. Lloyd Garrison.
Gift of Mrs. Francis G. Shaw.

156. Portrait of John Quincy Adams. *From Faneuil Hall.*

Rembrandt Peale.

157. Portrait of Rammohun Roy. *Athenæum.*

Charles W. Peale.

158. Head of Washington. Sumner Bequest.

John Trumbull: b. Connecticut, 1756; d. New York, 1843.

A son of the first governor of Connecticut after the separation from Great Britain. He served for quite a period in the army of the Revolution. In 1780 he went abroad and studied for some time with Benj. West. In 1786 he

produced his first considerable work, "The Death of General Warren." In 1794 he went to England as secretary to Minister Jay, and remained there ten years, and again lived there from 1808 to 1816, till his final return to the United States. He then painted the four large pictures in the Capitol at Washington. He was the first president of the American Academy of Fine Arts, founded in 1816. Resided in New Haven from 1837 to 1841.

159. The Sortie from Gibraltar, Nov. 27, 1781. *Athenæum.*
Engraved by Sharp.

160 and 161. Portraits of Mr. and Mrs. Stephen Minot.
Gift of Miss Minot.

162. Priam receiving the body of Hector. *Athenæum.*

UNKNOWN. Ascribed to ZUCCARO.

165. Portrait of Shakespeare.
Cut from the wall of the old Globe tavern.
Bequest of Mrs. Harrison Gray Otis.

SIR GODFREY KNELLER.

166. Equestrian portrait of William III.
J. Templeman Coolidge, 3d.

SIR JOSHUA REYNOLDS: b. England, 1723; d. 1792.

In 1768 he was unanimously elected president of the then newly established Royal Academy of Arts, in London, and was knighted by George III. on the occasion.

168. Portrait of Miss Louisa Pyne.
Gift of Thos. G. Appleton.

169. The Banished Lord. Bequest of S. H. Perkins.

THOMAS GAINSBOROUGH.

170. Head of a Donkey. *Mrs. Cutler.*

SIR THOMAS LAWRENCE: b. 1769; R. A., 1794; P. R. A., 1820; d. 1830.

From the time of his election as a member of the Academy, to his death, his career as a portrait painter was

unrivalled; he contributed from 1787 to 1830, inclusive, three hundred and eleven pictures to the exhibitions. The portraits of the Emperor Francis, of Pius VII., and of Cardinal Gonsalvi, in the Waterloo Gallery at Windsor, are among the masterpieces of the art of portraiture.

171. Portrait of Benj. West. Bequest of S. H. Perkins.

WILLIAM BLAKE: b. London, 1757; d. 1828.

172. Christ Blessing. (*In tempera.*)
James Jackson Jarves.

RICHARD PARKES BONINGTON: b. England, 1801; d. 1828.

173. A Scene from Gil Blas.
Bequest of Thomas G. Appleton.

JOHN CONSTABLE: b. England, 1776; d. 1837.

174. Rochester Castle. Bequest of Thomas G. Appleton.

SIR PETER LELY: b. in Westphalia, 1618; settled in England, 1641; d. 1680.

An imitator of Van Dyck. "The Beauties of the Court of Charles II.," at Hampton Court Palace, are among the best preserved of his works.

175. Portrait of Sir Charles Hobby. *Athenæum.*

J. F. HERRING, SR.

176. Ducks and Ducklings. Bequest of Chas. Sumner.

DUTCH ROOM.

DAVID TENIERS: b. at Antwerp, 1610; d. at Brussels, 1694.

201. The Interior of a Butcher's Shop. [1030.]

In the foreground at the right, a young and pretty girl is cleaning the lungs and liver of an enormous ox suspended at the centre of the picture. She is seen in profile turned to the right, and looking in the opposite direction to watch a dog who is drinking the blood which has fallen into a pan placed under the ox. The butcher is passing out by a door in the background on the right, where are seen near a fireplace the master of the house and a servant. The head of the animal is placed upon a bench. On the left the hide is thrown in a heap upon the floor, and the tongue is hung upon the wall. A wild duck, a cabbage leaf, and some household utensils complete this strikingly realistic picture, in which Teniers shows his skill in reproducing everything with that scrupulous exactitude and facility of execution, that delicacy, and that power of harmony which distinguish him in such a high degree. This vigorous painting — model of finished work — was etched by the master himself. Signed in full below at the right. Smith, Catalogue raisonné, Vol. III., p. 397, No. 517.

On wood: height, 0 m. 67 cent.; width, 0 m. 90 cent.

From a bequest of Sydney Bartlett.

REMBRANDT.

202. The Rabbi. *William A. Slater.*

HUYSMAN, of Mechlin.

203. Landscape. *Dr. Henry J. Bigelow.*

SIMON VERELST: entered in 1666 in the Association of Artists at the Hague.

204. Still Life. [1043.]

A dead partridge is suspended by a string tied to its claw, the left wing broken; below, a kingfisher lying upon the table. Verelst, whose principal compositions are highly prized in the English collections, is an artist of very great talent, who has been surpassed by no one in the line to which he specially devoted himself. He reproduced the plumage of birds and their multiple harmonies with the most extraordinary fidelity. Signed in full upon the table.

Canvas: height, 0 m. 74 cent.; width, 0 m. 61 cent.

For Sale.

NICHOLAS MAAS: b. at Dordrecht, 1632; d. at Amsterdam, 1693.

205. The Jealous Husband. [1060.]

A middle-aged man, driven by jealousy, leaves his study and descends the stairs softly to surprise his wife, who is talking with a young man in a room on the ground floor. Very fine example of the master; a picture worthy of his two celebrated compositions of "The Listener," one of which is at Buckingham Palace, and the other in the gallery of the Duke of Wellington, London.

On wood: 0 m. 70 cent.; width, 0 m. 50 cent.

A. PYNACKER.

206. Landscape. Bequest of Mrs. M. B. Sigourney.

ROGIER VAN DER WEYDEN.

207. St. Luke, the Evangelist, Drawing the Portrait of the Madonna.

GABRIEL METSU: b. at Leyden, 1615; d. Amsterdam, 1668.

208. The Usurer. [1137.]

In a sombre room a widow hands a parchment, with seals attached, to an old man. A little basket holding paper-

hangs upon her left arm, and in her right hand she holds a handkerchief with which she dries her tears. The old man, seated before a table covered with a red-striped cloth and heaped up with money and precious objects, wears a red cap. In his left hand he holds a piece of money, which he was preparing to weigh in the scales when interrupted by the entrance of the woman. He remains untouched by the despair which she exhibits. On the left a green curtain. This picture, of very fine harmony, broad touch, and great spirit of observation, is signed in full, and has been engraved by Leopold Flameng.

Canvas: height, 0 m. 72 cent.; width, 0 m. 65 cent.

REMBRANDT.

209. Danæ and the Fall of Gold. *Francis Brooks.*

JACQUES D'ARTHOIS.

210. Landscape with Figures.

Gift of Mrs. Francis Brooks.

ALBERT CUYP: b. at Dordrecht, 1605; d. at that place, 1691.

211. Dordrecht. [1151.]

In a meadow near the Meuse, a brown cow with a white head is smelling of some thistles. In the centre, a yellow cow, and a black one with white spots; beyond are lying a red cow and two others partly concealed, with a red cow spotted with white as keynote, turned toward the river, which is rippled by small boats. In the distance, Dordrecht in silhouette, the buildings of which are seen in profile against a sky gilded by the rays of a beautiful sunset. Very fine example of the master; a painting full of spirit, luminous, and with that free yet loaded brush which places Cuyp above all praise.

Wood: height, 0 m 51 cent; width, 0 m. 70 cent.

Athenæum.

JACOB VAN RUYSDAEL (1625–1681) *and* PHILIP WOUWERMAN (1620–1668).

212. The Ruined Cottage. [1133.]

In the centre of the composition, near a tumble-down cottage which rises beside a sandy and rough road, a horseman has just alighted. A farm boy, who is looking at a little dog, holds the horse, which is a dappled gray. Before the hut, a valet seated on the ground keeps watch upon another dog and the baggage of the traveller. At the left, where the road forks, a man and a woman are resting in a meadow. On the right, a path leads to a field and to a farm-house surrounded by trees. The sky is filled with clouds, which seem to presage bad weather, but the rays of the sun dissipate them here and there, and strike upon the traveller. The figures are by Philip Wouwerman. This picture, of high rank in the works of the artist, figured at the celebrated exhibition of "Treasures of Art" at Manchester, the label of which is upon the back. Described with the greatest praise by Burger in his "Treasures of Art Exhibited at Manchester."

Canvas stretched on wood: height, 0 m. 42 cent.; width, 0 m. 51 cent.

From a bequest of Sydney Bartlett.

JAN VAN HUYSUM: b. at Amsterdam, 1682; d. there, 1749.

213. Vase of Flowers. [1101.]

A vase of sculptured marble, on which are represented children wrestling, stands in a niche upon a griotte marble bracket, and holds a superb bunch of roses, narcissus, hyacinths, primroses, and peonies, with poppy buds at the top, just ready to open. A rose upon which rests a butterfly, and a peony with broken stalk, hang over the edge of the vase. Very important work of the master. Signed in full, on the right, upon the plinth.

Height: 0 m. 98 cent.; width, 0 m. 79 cent.

From a bequest of Stanton Blake.

SOLOMON RUYSDAEL.

214. The Ford. *The Heirs of Mrs. B. D. Greene.*

JACOB VAN RUYSDAEL: b. at Haarlem, 1625; d. there, 1681.

215. Skirt of the Forest. [1121.]

A marsh extends over all the foreground and in the distance towards the right, enclosed by banks covered with a luxuriant vegetation. The forest begins on the left, and the foliage of the beech, tinged with yellow by the rays of the sun, detaches itself from the darker foliage of the oak and alders. A man is fishing with a rod, and some ducks swim in the water filled with snags and weeds. Landscape full of grandeur, and executed in the most skilful manner. Signed with a monogram.

Canvas: height, 0 m. 57 cent.; width, 0 m. 72 cent.

GASPARD NETSCHER: b. at Heidelberg, 1636; d. 1684.

216. Soap-bubbles. [1048.]

Two young children are amusing themselves blowing soap-bubbles from a window, decorated on the outside with two allegorical caryatides of Freedom and Servitude, and with a bas-relief representing Cupids playing. The little boy, sitting upon the window-seat, holds a pipe in his hand and watches the ascent of one of the bubbles. The little girl, inside, holds a shell with the soapsuds. A curtain, partly lifted, discloses some pieces of furniture in the room.

Canvas: height, 0 m. 48 cent.; width, 0 m. 40 cent.

ALBERT CUYP. (See 323.)

217. Portrait of his Daughter. Bequest of Chas. Sumner.

VAN OSTADE.

218. Kermesse. *J. Templeman Coolidge, 3d.*

WILLEM KALF: b. 1630; d. 1693.

219. Fruit and Vegetables. [1050.]

Upon a table covered with an olive cloth are grouped fruits and vegetables, rendered with extraordinary vigor

and truth. On the left, seven quinces, some of which are still attached to the branch; on the right, gourds and melons, and two bunches of asparagus. Behind, two willow baskets hold peaches, nectarines, plums, bunches of white and black grapes, and branches of plum-tree, figs and mulberries, loaded with fruit. Very fine piece of painting. Engraved in *L'Art* by Em. Salmon.

Canvas: height, 0 m. 82 cent.; width, 0 m. 95 cent.

DAVID VINCKENBOOMS.

220. A Fight with Death. Sumner Bequest.

After HANS HOLBEIN. (?)

221. Portrait of a Man. Sumner bequest.

FLEMISH SCHOOL.

222. Portrait of a Man. *Mrs. Chas. C. Perkins.*

WILLIAM VAN DE VELDE: b. Amsterdam, 1633; d. 1707.

Dutch school. A pupil of Wynants.

223. Sea Piece. Bequest of Stephen H. Perkins.

GERMAN SCHOOL.

224. Deposition from the Cross.
Bequest of Chas. Sumner.

GABRIEL METSU.

225. Woman in Confinement. Gift of Francis Brooks.

BART. VANDER HELST.

226. Portrait of a Burgomaster of Saardam.
W. S. Appleton.

P. P. RUBENS: b. Westphalia, 1577.

Studied in Antwerp; resided in Italy and Spain, 1600–1608; afterwards settled in Antwerp, and died there, 1640. In 1625 he completed the celebrated series of pictures for the palace of the Luxembourg, now in the Louvre, commemorating the marriage of Marie de Medicis and Henry IV. of France. In 1628 he was sent on a diplomatic mission to Philip IV. of Spain by the In-

fanta Isabella, and in the following year he was sent on a similar mission to Charles I. of England, by whom he was knighted in 1630. He died possessed of immense wealth, and was buried with extraordinary pomp in the church of St. Jacques, in Antwerp. His pictures are exceedingly numerous, amounting to several thousands, but many of them were painted from his sketches by his scholars.

"Rubens," says Sir Joshua Reynolds, "was perhaps the greatest master in the mechanical part of the art, the best workman with his tools, that ever exercised a pencil. . . . His animals, particularly his lions and horses, are so admirable that it may be said they were never properly represented but by him. His portraits rank with the best works of the painters who have made that branch of the art the sole business of their lives. The same may be said of his landscapes. Rubens's masterpiece is generally considered 'The Descent from the Cross,' at Antwerp. He is still seen to great advantage at Antwerp; but probably the best idea of his great and versatile powers is conveyed by the collection at Munich, in which are ninety-five of his works, several of them masterpieces."

227. Bacchus with Attendant Faun and Satyr.

HANS HOLBEIN: b. Augsburg, 1498; d. in London, 1554.

German school. A *protégé* at Basle of the printer Auerbach, whose editions he enriched with remarkable compositions, and of Erasmus, of whom he made an excellent portrait, he quickly acquired a great reputation. On his going to England, Erasmus intrusted him with his portrait for Sir Thomas More, his friend, and added a hearty letter of recommendation. He arrived in England in 1525. The High Chancellor received him with distinction, lodged him in his palace, occupied him for three years, and presented him to the king, Henry VIII., who appointed him the royal painter, and covered him with honors. He died at London, 1554, of the plague.

228. A Donor and his two patron saints, St. Peter with the keys, Paul with a sword. German school of

the first half of the sixteenth century. Attributed to Hans Holbein the younger.

This picture was bought at Leipsic, where it had been in the possession of one family for a couple of centuries, by a young American, who took it to Berlin and submitted it to the judgment of an expert, by whom it was pronounced to be an original by Holbein.

So many false attributions of pictures to famous painters have, however, been made, even by the best connoisseurs, that it is well to avoid positiveness in such matters. The picture is certainly a most excellent representative of the school of Holbein, if it be not by the master himself. Every part, even to the most minute accessories, is highly finished; the shadows are transparent; the robe of St. Peter and the missal rich in color; the subdued arabesques in the background charming in taste; and lastly, the hands, like those painted by Holbein, are so literally rendered that their truth to life can only be appreciated by looking at them with a magnifying-glass.

Between the head of the donor and the heads of the saints, there is a strange disproportion in respect to size, which, more than anything else in this picture, would inspire doubt as to its having been painted by the great artist of Augsburg and Basle. The heads of the saints are not unworthy of him; that of St. Paul is intellectual and refined, and that of St. Peter, though of a somewhat common type, is full of sentiment.

Athenæum

JAMES KIERINCX: b. Utrecht, 1590; d. Amsterdam, 1646.

He painted landscapes of considerable celebrity, in which the figures were inserted by Poelenburg. He went to England in the reign of Charles I., and accompanied that monarch to Scotland.

229. The Ferry.

Presented by the heirs of the late J. A. Blanchard.

PETER BOËL: b. Antwerp, 1625; d. 1680.

Pupil of Snyders and of De Waal. Worked in Rome, Geneva, and Antwerp. His subjects were generally fruit, animals, and flowers. Became court painter in France after the death of Nicasius.

230. Flower Piece. *Athenæum.*

WILLIAM VAN DE VELDE.

231. Marine, with shipping. *W. S. Appleton.*

SIMON DE VLIEGER.

232. Marine. Bequest of Chas. Sumner.

RUYSDAEL. (See 324.)

233. Copy of a Landscape by, and figures by Berghem. *Athenæum.*

FRENCH ROOM.

JEAN BAPTISTE COROT.

251. A farm at Caubon. *William A. Slater.*

CHARLES F. DAUBIGNY.

252. A Late Summer Afternoon. *William A. Slater.*

CHARLES FRANÇOIS DAUBIGNY: b. Paris, 1817–1878.
Pupil of Delaroche.

253. Landscape. *Mrs. Quincy A. Shaw.*

EUGÉNE DELACROIX.

254. Return of Columbus. *William A. Slater.*

THEODORE ROUSSEAU: Paris, 1812–1867.
Pupil of Lethière.

255. Landscape. *Mrs. Hollis Hunnewell.*

256. Sunset in a Wood. *William A. Slater.*

CONSTANT TROYON: b. Sèvres, 1810; d. 1865.

257. Landscape and Sheep.
Bequest of Thomas G. Appleton.

JEAN LOUIS T. A. GERICAULT: b. Rouen, 1790; d. 1824.

258. Study of a Cuirassier (dated 1818).
Gift of S. D. Warren.

COUTURE. (See 28.)

259. A Family Group. (A sketch.) *Nathan Appleton.*

JEAN FRANÇOIS MILLET: b. Gréville, 1814; d. 1875.
Pupil of Delaroche.

260. Ruth and Boaz. *Martin Brimmer.*

261. Les Couturières. *William A. Slater.*

262. Woman Spinning. *Miss Hunt.*
263. La Bergère Assise. Gift of Samuel D. Warren.

CHARLES FRANÇOIS DAUBIGNY.

264. Evening. *Fred. L. Ames.*

NARCISSE DIAZ DE LA PENA.

265. Wood-nymph. *Miss Jane Hunt.*
266. Interior of a Wood. Gift by contribution.

GEORGES F. MICHEL.

267. Landscape with Mill. *Mrs. John H. Sturgis.*

THEODORE ROUSSEAU.

268. Landscape. Bequest of Thos. G. Appleton.

NARCISSE VIRGILE DIAZ DE LA PENA.

269. A Turkish Café. Bequest of Thomas G. Appleton.

M. F. A.

JEAN BAPTISTE COROT: b. Paris, 1796; d. 1875.

Studied under Michallon and Victor Berlin, and then passed several years in Italy.

270. Nymphs and Fauns. *William A. Slater.*
271. Nymphs Bathing, — an unfinished landscape. Gift of James Davis.

J. L. T. A. GERICAULT.

272. Study from Life. *Mrs. S. D. Warren.*

J. F. MILLET.

273. Study of a Tree. *Miss Jane Hunt.*

THOMAS COUTURE.

274. Head of a Bacchante. Given by contribution.

CONSTANT TROYON.

275. Landscape near Dieppe. Bequest of Thomas G. Appleton.

NARCISSE DIAZ DE LA PENA.

276. Autumn in the Forest of Fontainebleau.
William A. Slater.

277. Interior of a Wood. *William A. Slater.*

JEAN BAPTISTE COROT.

278. Dante and Virgil entering the Infernal Regions.
Gift of Quincy A. Shaw.

CONSTANT TROYON.

279. Landscape and Cattle. *William A. Slater.*

JEAN FRANÇOIS MILLET.

280. Woman Milking (unfinished).
Gift of Martin Brimmer.

281. The Sewing Lesson (unfinished).
Gift of Martin Brimmer.

282. The Wood-chopper. *F. L. Ames.*

FRANÇOIS LOUIS FRANÇAIS.

283. A Brook in the Woods. Gift of E. D. Boit.

JEAN BAPTISTE COROT.

284. Ville d'Avray. *Mrs. A. Hemenway.*

285. Portrait of Rude (Sculptor). *Mrs. S. D. Warren.*

CHARLES EMILE JACQUE.

286. Sheep and Lambs. *William A. Slater.*

JULES DUPRÉ.

287. } Landscapes. *Mrs. Roland C. Lincoln.*
288. }

CHARLES EMILE JACQUE.

289. Coming Storm.
Bequest of Mrs. Margaret B. Sigourney.

FIFTH PICTURE GALLERY.

ROBERT BARRETT BROWNING, London.

300. Solitude. Gift of Mrs. Bloomfield H. Moore.

H. BOLTON JONES.

301. After the Rain. *Geo. A. Goddard.*

S. S. TUCKERMAN, Boston.

Studied under Hunt, and in Paris.

302. Scarborough Pier, Fishermen running into a Harbor. *W. H. Sweet.*

FREDERICK P. VINTON.

303. Portrait of Dr. Bigelow. *H. J. Bigelow.*

J. FOXCROFT COLE.

304. Pastoral near Honfleur. *The Artist.*

JOHN B. JOHNSTON, Boston.

305. The New-born Calf.
306. Landscape, with Cattle. } Gift of Artists of Boston.

A. PASINI.

307. Court-yard of the Barracks in Constantinople. *William A. Slater.*

J. L. GÉROME.

308. L' Eminence Grise. *Mrs. S. D. Warren.*

IGNAZ MARCEL GAUGENGIGL.

309. After the Storm. *The Artist.*

H. THOMPSON.

310. A Picardy Idyl. *Roswell Douglas Sawyer.*

HENRI REGNAULT : b. Paris, 1843; died on the field of Buzenval, Jan. 19, 1871.

Pupil of Lamothe and Cabanel.

311. Automedon, with the Horses of Achilles.
A gift by contribution.

THOMAS COUTURE : b. Senlis, 1815 ; d. 1879.

Chevalier of the Legion of Honor. Pupil of Gros and Delaroche.

312. La Pauvrette. 1851.
313. Portrait of Mad. Couture. *Mrs. S. D. Warren.*
314. Profile Head. *J. T. Coolidge, 3d.*
315. Study for the " Volunteers of 1792."
Presented by the contribution of several persons.

JEAN LOUIS ERNEST MEISSONIER, 1869.

316. The Guardroom. *Mrs. H. P. Kidder.*

I. M. GAUGENGIGL.

317. The Manuscript. *William A. Slater.*

CHARLES SPRAGUE PEARCE.

318. St. Genevieve. *The Artist.*

JEAN LÉON GÉROME.

319. Greek Slave. Gift of Geo. A. Goddard.

ELIHU VEDDER, Rome : b. New York, 1836.

320. The Roc's Egg. *Dr. E. A. Daniels.*
321. The Roc's Egg. *E. W. Hooper.*
322. Dominican Friars. *Miss Jane Hunt.*
323. The Lair of the Sea Serpent.
Bequest of Thomas G. Appleton.
324. An Italian Woman. *Dr. E. A. Daniels.*
325. Landscape. Bequest of Charles Sumner.

ABBOTT THAYER.

326. An Angel.
327. Mother with Child. *Arthur Astor Carey.*
327A. Study of a Head. *Miss Gretchen Osgood.*

W. L. PICKNELL, Boston.

328. "Where the broad ocean heaves against the land." *Daniel S. Ford.*

J. H. CALIGA.

330. Portrait of Marcus Waterman. *The Artist.*

JOHN LAFARGE, New York.

331. Portrait of a Boy. *Edward W. Hooper.*

GEORGE FULLER: b. Deerfield, Mass., 1822; d. Boston, 1884.

332. Arethusa. His last work. Given by contribution.

333. Portrait of a Boy. Gift of E. W. Hooper.

MISS S. G. PUTNAM.

334. Portrait, George P. Bradford. *The Artist.*

THOMAS ALLEN.

335.

"Over all the hill-tops is rest,
Even thro' the trees there feelest
Scarcely a breath."

The Artist.

STACY TOLMAN.

336. The Etcher. *The Artist.*

ROBERT W. VONNOH.

337. Phœbe — a Portrait. *Mrs. Hearst*, San Francisco.

LOUIS RITTER, Boston.

338. East Gloucester. *Arthur Astor Carey.*

MRS. SOPHIA TOWNE DARRAH: b. Philadelphia; d. Boston, 1881.

339. Glass Head. Gift of R. K. Darrah.

THOMAS ROBINSON.

340. Cattle Ploughing. Gift by contribution.

WILLIAM M. HUNT: b. Brattleboro, Vt., 1824; d. 1879.

In 1846 entered the Academy of Düsseldorf, and afterwards studied under Couture and Millet. For three years exhibited at the Paris Salon. During the last years of his life his studio was at Boston.

341. Niagara. *Mrs. Wm. M. Hunt.*
342. Girl at the Fountain. *Miss Jane Hunt.*
343. Sunset. *Nathan Appleton.*
344. Court-yard, Fayal. *Mrs. Chas. W. Dabney.*
345. Doorway with Rabbits. *Mrs. Chas. W. Dabney.*
346. Portrait of Mrs. Swett. *Mrs. McCalla.*
347. The Jewess. *Mrs. Wm. M. Hunt.*
348. Girl Reading. *Mrs. Chas. W. Dabney.*
349. Spring Chickens. *Mrs. Wm. M. Hunt.*
350. Head of "Sleep" for Anahita. *Miss Jane Hunt.*
350*a*. Study for Anahita. *Miss Jane Hunt.*
351. Portrait Wm. H. Gardner. *Mrs. Wm. M. Hunt.*
352. Marguerite. *Mrs. A. Lincoln.*
353. On the St. Johns. *Thos. Wigglesworth.*
354. Twin Lambs on a Hillside, Newport.

FREDERICK A. BRIDGMAN, Paris: b. Alabama.

Pupil of Gérome.

355. In the Café, Cairo. *S. H. Pearce.*

JOSEF ISRAELS.

356. The Convalescent. Gift of Geo. A. Goddard.

WALTER GAY, Paris.

357. Monk Reading. *The Artist.*

GEO. INNESS: b. Newburg, N. Y., 1825.

358. Landscape, Rising Storm. Gift of Geo. Higginson.

FRANK DUVENECK.

359. Portrait of a Lady with a Fan. *Miss M. F. Curtis.*

HENRY O. WALKER.

360. Chloe. *Arthur Blake.*

R. H. FULLER.

361. Landscape. *W. S. Appleton.*
362. Landscape. Gift of George A. Goddard.

MRS. S. T. WHITMAN.

364. Portrait of Martin Brimmer.

J. J. ENNEKING, Boston.

365. Cloudy Day, Greenwood Pool, Hyde Park.
Massachusetts Charitable Mechanic Association.
Purchased at their Exhibition of 1884.

JOHN LAFARGE.

366. The three Wise Men. *Edward W. Hooper.*

FRANK HILL SMITH.

367. Morgendämmerung. *The Artist.*

FRANK W. BENSON.

368. Monadnock. *Arthur Astor Carey.*

HENRI LEROLLE.

Pupil of Lamothe. Medal, first-class, 1880.

375. By the Riverside (1881). Gift of Francis C. Foster.

A photogravure of this painting, by Coupil & Cie, was published in the Gallery of Contemporary Art, Gebbie & Co.

W. L. METCALF, Boston and New York.

376. The Kousse-Kousse Market, Tangiers. *The Artist.*

EMIL CARLSEN.

377. A Marine. *Mrs. Geo. H. Clements.*

B. DE BLOIS.

378. Winter Evening. *The Artist.*

RAFFAELI.

379. A Gray Day. *William A. Slater.*

ROBERT GORDON HARDIE.

380. Portrait, Chief Justice Morton. *The Bar of Boston.*

CHARLES HERBERT WOODBURY.

381. Lynn Marshes. *The Artist.*

WATER COLORS, DRAWINGS, Etc.

WILLIAM MORRIS HUNT. (See No. 46.)

Charcoals and Crayons.

400. Portrait of Milton Sanford.
Gift of Mrs. Geo. W. Long.

401 to 408. Purchased at the Hunt Sale and of the Estate.

401. The Quarry.
402. Washing by the River.
403. Study of Clouds.
404. Landscape, with Water.
405. Merrimack River.
406. River Landscape.
407. Harbor View.
408. Sunrise on the St. John's River.

409 to 413. Lent by *Miss H. M. Knowlton.*

414. Portrait, William Evarts.

415–419. Four studies for the mural paintings at Albany, and other charcoals. Lent by *Mrs. Hunt.*

DR. WILLIAM RIMMER, Milton, 1816–1879.

420 to 431. Twelve Drawings. Purchased.

Young Lioness.
Young Lion.
Lion and Mouse.
Dante and the Lion.
Evening — "Fall of Day."
Head of an Old Lion.
The Soothsayer.
A Dead Soldier.
Achilles, Iliad, Bk. IV.
Warriors in Camp.
"Victory."

432. Evening — "Fall of Day" (Pastel).

433. Struggle between North and South, 1860.
Gift of Edward C. Cabot.

434. Dedicated to the 54th Regiment Mass. Vols.
Lent by *Wm. R. Ware.*

JEAN FRANÇOIS MILLET.

Twenty-one Drawings, Water-Colors, etc.
Gift of Martin Brimmer.

Pen and Ink.

435. Landscape, with Farm Buildings.
436. Landscape, " près Cusset."
437. Landscape, " Vichy, 12 juin 1886."
438. Landscape, with Culvert.

Crayon.

439. Shepherd Girl knitting.
440. Water-Carrier.
441. Woman feeding a Child in her lap.
442. Woman churning.
443. Landscape, — trees in foreground; in background figures bearing fagots.
444. Woman bringing fagots from a wood.
445. Shepherdess and Sheep grazing.
446. Twilight — Going Home.
447. Gleaners.
448. The Sower.
449. Man with Wheelbarrow.

Pastel.

450. Boy and Girl with Bird's Nest before a Figure of Pan.

Water color.

451. Landscape, with Rocky Stream.
452. Landscape, with Gate. Vichy.
453. Landscape — Road " près Cusset."
454. Landscape, with Pool.
455. Landscape, with Church.

WASHINGTON ALLSTON.

460. Storm at Sea, 1818. (Water color.)
The Ship " Galen," on which the artist returned from Europe. Drawn on shipboard after the storm.
Mr. S. Franklin Dexter.

461. } Tracings from the original picture of Jacob's
462. } Dream; at Petworth Castle.

463. Uriel in the Sun. Tracing from the picture at Strafford House.

464. Una. Tracing from the outline of the painting owned by Mrs. Hatch, Medford.

ARY SCHEFFER.

465. The Rest in Egypt. Gift of John A. Higginson.

JOHN RUSKIN.

466, 467 Two drawings. *John H. Sturgis.*

J. S. COPLEY. (See No. 213.)

470. Original sketch for the portrait of Lord Mansfield. *Athenæum.*

471. Study for a portrait of a gentleman. *Athenæum.*

472. Study for a portrait of a lady. *Athenæum.*

473. Study for a painting. Death of Major Pierson. *Athenæum.*

G. STUART NEWTON. (See 218.)

Sketches made when a pupil of the Royal Academy, 1817.

474. Samuel Rogers.

475. H. Fuseli.

DAVID COX. 1783–1859.

476. Landscape with Cattle. *Athenæum.*

FRANÇAIS, LOUIS F.

478. Wood, Finisterre. Gift of E. D. Boit.

MICHELANGELO.

480. The Lost Soul. *Mrs. Charles C. Perkins.*

RAPHAEL MENGS.

481. The Entombment. A very careful drawing in black and white crayon, 4 feet by 5 feet 2 inches. Mengs was at work upon this drawing at the time of his death, as the inscription records. *Mrs. Geo. H. Chickering.*

PAUL DELAROCHE (in Print Room opposite).

482. Christ the Hope and Support of the Afflicted. A Cartoon. See Isaiah, ch. 41, v. 13. "For I, the Lord thy God, will hold thy right hand, saying unto thee, Fear not; I will help thee."

The first drawing of this composition was made at Eisenach, in 1847, and given by the artist to the Duchess of Orleans. In 1851 Delaroche painted a sketch from a tracing of the original drawing (6 x 8 inches), which was purchased at the sale of his works at Paris in 1857 for $1,550, and is now in the Belmont Gallery at New York. At the time of his death, Delaroche had begun to put the composition upon canvas, figures life-size. Property of the Athenæum.

WASHINGTON ALLSTON. (See above.)

Sketches, unfinished oils, etc.

483. Titania's Court. An outline.

484. Ship at Sea. Sketch in chalk.

Same. Small size, study in oil.

485. "A Troubadour"? Girl in male costume.

Lover playing on a Guitar.

A Sibyl.

A Sibyl. Outline in chalk. Life size.

Heliodorus driven from the Temple. Sketch in chalk.

Dido and Anna. Outline in umber and chalk. Life size.

The above with a large number of drawings by Allston deposited with the Museum by his heirs.

WATER COLORS.

BURNE JONES.

490. Le Chant d'Amour. *Martin Brimmer.*

ARTHUR CROFT.

491. An Old Arolla pine on the Riffel Alp.

492. Chalets at Veyras, Sierre. *The Artist.*

ROSS TURNER.

493. Old Garden, Salem.

494. Cedars in the Snow.

Chas. J. Morrill.

GEORGE FRIPP, R. W. S., London.

495. Glen Slighan, Skye.
Purchased at the Exhibition of English Water Colors, 1885.

E. ROESLER FRANZ.

496. Cypresses of the Villa d'Este, Tivoli, Rome.
Purchased at the Exhibition of English Water Colors, 1885.

R. PEABODY FLAGG.

497. A Gloucester Boat in the Outer Harbor.

W. L. TAYLOR.

498. A Porlock Interior.

EDWARD D. BOIT, Boston.

499. Place de l' Etoile, Arc de Triomphe. } Gift of the
500. Place de l' Opéra. } Artist.

JOSEPH LINDEN SMITH.

501. Portal of St. Mark's Church, Venice.
502. The Equestrian Statue of Gattamelata. By Donatello. Padua. Lent by *Denman W. Ross.*

RUFUS F. ZOGBAUM, New York.

503. The Battery Guidon, 1886. *Nathan Appleton.*

ARTHUR ROTCH.

504. The Bridge and Citadel of Würzburg.

HENDRICKS A. HALLETT.

505. Winter Evening in the Lower Harbor.

EDMUND H. GARRETT.

506. Back from the Beach at Denin.

JOHN W. BUNNEY.

507. Choir and Apse of San Vitale. Ravenna, 1874.
Bequest of Stephen H. Perkins.

ARMAND THÉOPHILE CASSAGNE.

508. Le dormoir du Nid de l'Aigle.
509. Le Charlemagne et le Roland.

Gift of Mrs. Caroline Tappan.

JACQUES MARIS, The Hague.

510. Teaching the Dog. *Nathan Appleton.*

LOUIS K. HARLOW.

511. The Wood-chopper.

C. HOWARD WALKER.

512. Fishing Boat, Venice.
513. The Alcazar, Seville.

G. W. HARVEY.

514. Fog.

M. F. A.

PASTELS.

CONSTANT TROYON: b. Sèvres, 1810; d. 1865. (See 307.)

520. Oxen Ploughing.

Bequest of Thomas G. Appleton.

MAURICE QUENTIN DE LA TOUR.

521. Portrait of Louise d'Orleans. *Nathan Appleton.*

FRANCESCO BARTOLOZZI, 1730–1813.

522 and 523. Amorini, from the Farnesina.

Chas. C. Perkins.

MRS. S. W. WHITMAN.

524. Sunset.

LAURA C. HILLS.

525. Your Face is Your Fortune.
526. A Late Errand.

THE DOWSE COLLECTION OF WATER COLORS.

540 to 591. Painted for "*The British Gallery of Pictures.*" Copies of the Old Masters then owned in England. Bequeathed to the Athenæum by the late Thomas Dowse.

539. Portrait of Thomas Dowse. Engraved by J. Andrews after Wight. Gift of Thos. H. Chandler.

CRAIG. (?)

540. Village Festival. After Wouvermans.

P. VIOLET and PELTRO. WILLIAM TOMKINS.

541. Diana and Actæon. After Titian.

CRAIG.

542. The Happy Shepherds. After Berghem.

543. Landscape. After Claude.

P. VIOLET.

544. Rachel secreting the Household Gods of Laban. After P. da Cortona.

CRAIG.

545. The Flight into Egypt. After A. Caracci.

P. W. TOMKINS.

546. Madonna and Child. After Raphael.

W. W. HODGSON.

547. Christ calling Peter and Andrew. After Domenichino.

UNKNOWN.

548. The Story of Calisto. After Poussin.

SATCHWELL.

549. A Female Head. After Giotto.

CRAIG.

550. Landscape, with Figures. Mid-day.
After Claude Lorraine.

551. Landscape, Figures and Cattle.
After Paul Potter.

W. WESTALL.

552. Fête on the Water at Dort. Landing of Prince Maurice. After Cuyp.

P. W. TOMKINS and HODGSON.

553. Lot and his Daughters. After Guido.

CRAIG.

554. A Windmill. After Rembrandt.

P. W. TOMKINS.

555. Madonna of the Veil; Madonna, Child, and St. John. After Raphael.

W. W. HODGSON.

556. Marriage of St. Catharine. After Parmigiano.

EVANS.

557. Portrait of Berghem. After Rembrandt.

T. W. STRUTT.

558. The Smokers. After D. Teniers, Jr.

W. W. HODGSON.

559. Portrait of Gaston de Foix. After Giorgione.

T. W. STRUTT.

560. Interior of a Cottage. After A. van Ostade.

T. UWINS.

561. St. Amand receiving St. Babo into his Abbey.
After Rubens.

EUSEBI.

562. The Incredulity of Thomas. After Vanderwerf.

T. UWINS.

563. The Woman taken in Adultery. After Rubens.

CRAIG.

564. Portrait of Himself, with a violin. After G. Dow.

P. VIOLET.

565. Samuel and his Mother. After Rembrandt.

P. W. TOMKINS.

566. Madonna and Child. After Correggio.
567. Girl with a Horn-Book. After Schidone.
568. Madonna, Infant Christ, and St. John. After A. del Sarto.

569. David with the Head of Goliah. After Guercino.

P. W. TOMKINS and ANSEL.

570. Allegory of Human Life. After Titian.

P. W. TOMKINS and W. W. HODGSON.

571. Danäe. After Titian.

P. W. TOMKINS and ANSEL.

572. Holy Family. After Paris Bordone.

W. W. HODGSON.

573. The Nativity. After Ghirlandajo.
574. Holy Family, with St. John. After Raphael.
575. Holy Family. After Raphael.

SATCHWELL.

576. Madonna, Infant Christ, and Saints. After Cimabue.

W. W. HODGSON.

577. Madonna and Child. After Raphael.

P. W. TOMKINS.

578. Meeting of Mary and Elizabeth. After S. del Piombo.
579. Jesus led from the Garden of Gethsemane to the High Priest. After Guercino.

W. W. HODGSON.

580. The Vision of St. Augustine. After Garofolo.

P. VIOLET.

581. Infant Christ sleeping on the Cross. After Guido.

W. W. HODGSON.

582. Christ appearing to St. Peter. After A. Caracci.

SATCHWELL.

583. Heads of Apostles. After Giotto.

P. VIOLET.

584. Christ in the Sepulchre. After Guercino.

P. W. TOMKINS.

585. Holy Family with Elizabeth and St. John. After A. del Sarto.

M. F. A.

CRAIG.

586. Rachel secreting the Household Gods of Laban. After Murillo.

UNKNOWN.

587. Baptism of Christ. After Domenichino.

CRAIG.

588. Death of Atilius Regulus. After Salvator Rosa.
589. Landscape, with Rainbow. After Rubens.
590. Landscape, with Figures. After Claude.
591. Landscape. After Gasper Poussin?

PRINT DEPARTMENT

THE PRINT DEPARTMENT of the Museum of Fine Arts comprises the Gray Collection (about 6,000 prints), deposited by Harvard College; a collection of engraved portraits, etc., bequeathed by the late Charles Sumner; a collection of etchings by Jacque, Whistler, and Haden, deposited by the Boston Athenæum; over one thousand prints presented by Mr. George W. Wales, including a complete set of the Arundel Society's publications; a small collection of engravings by the late John Cheney and other American engravers, presented by Mrs. Ednah D. Cheney; a fine collection of proofs of American etchings and wood engravings, many of them signed, presented partly by the artists themselves, partly by the Century Company and other publishing houses; a collection of lithographs, illustrating the history of lithography, the gift of Mr. Louis Prang; and divers other engravings and etchings, the gifts either of the artists or of other friends of the institution, the whole constituting at present a collection (constantly growing) of about thirteen thousand prints.

Exhibitions of prints, ancient and modern, are arranged in the Rooms, and are frequently changed. Separate catalogues of these exhibitions are published in cases of importance, and these can be bought at the door or of the attendant. When no catalogues of the prints shown are issued, visitors will find some information concerning them on framed tablets hung in the rooms, or on labels attached to the prints. The prints not on exhibition can be seen on application to the curator, who is in attendance on Tuesdays and Wednesdays. It is advisable, however, to apply for an appointment, either personally or by letter, at least one week in advance. This is suggested for the convenience of visitors. The rules governing the Gray Collection requiring

that no one but the curator be allowed to handle the prints, he must give personal attention to each visitor, and must, therefore, have time to arrange appointments so that they may not interfere with one another.

Persons specially interested in prints are requested to send their names and addresses to the curator, so that they may be notified of the opening of exhibitions, new acquisitions, etc.

Address all communications to THE CURATOR OF THE PRINT DEPARTMENT, MUSEUM OF FINE ARTS, BOSTON, MASS.

For the re-opening of the Museum, an exhibition has been arranged in the First Print Room, as a memorial of the late Charles C. Perkins, of prints by modern French and German engravers, selected from his collection, given to the Museum by his children.

In the Second and Third Print Rooms are hung the etchings and dry points, by C. A. Platt, of New York, including trial proofs.

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